

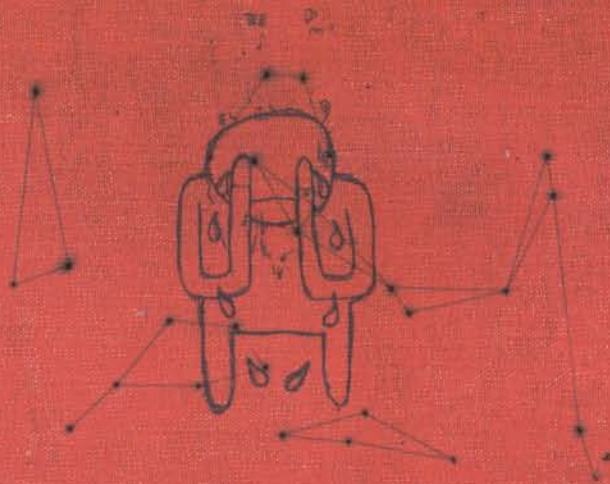
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AMNESIAC

GUITAR TABLATURE VOCAL

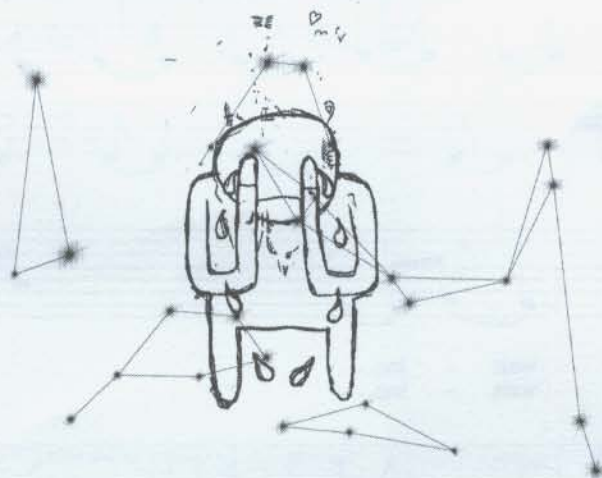


AMNESIAC RADIOHEAD

GUITAR TABLATURE VOCAL

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PUBLISHED 2002
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GRIFFIN HOUSE 161 HAMMERSMITH ROAD LONDON W6 8BS ENGLAND

EDITED BY CHRIS HARVEY
DESIGN BY STANLEY & TCHOCK
MUSIC ARRANGED BY ARTEMIS MUSIC LTD

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PACKT LIKE SARDINES IN A CRUSHD TIN BOX

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

♩ = 124

Intro:

★

18 bars Drums

mf

Elec. Piano

*Key signature denotes D dorian

1. Af-ter

Verse:

(1.) years — of — wait — ing, —
(2.) years — of — wait — ing, —

noth - ing — came. — — — — — As your
Af - ter

2° w/gate fx

life flashed — be - fore your eyes, — — — — — you
years of — wait - ing, — — — — — noth - ing came. And you

2° w/Gtr. fx

re - al - ise. — — — — — I'm a
re - al - ise — — — — — you're look - ing in, look - ing in, the wrong place. — — — — — I'm a

1° w/Gtr. fx

Chorus:

rea - s'n - 'ble man, — — — — — get off, — — — — — get off, — — — — — get off — — — — — my case, —
rea - s'n - 'ble man, — — — — — get off — — — — — my case, — — — — — get off — — — — — my case, —

PACKY LIKE SARDINES IN A CRUSHED TIN BOX

I'm a rea - s'n - 'ble man, — get off — my case, — get off —
 I'm a rea - s'n - 'ble man, — get off — my case, — get off —

1. || 2.

— my case. — get off. 2. Af - ter — my case. — I'm a rea - s'n - 'ble man, — get off —
 — my case, — get off.

— my case, — get off — my case, — get off — my case.

11 bars Synth. + Perc. fx

Af - ter years — of — wait - ing. —

I'm a rea - s'n - 'ble man, — get off —

4 bars Drums+fx
4° w/Gtr. fx

Play 4 times

— my case, — get off — my case, — get off — my case. — (4° tacet) I'm a

PYRAMID SONG

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

♩ = 106 (♩ = ♩ = ♩)



First system of musical notation for the first system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and G. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. The piano part begins with a mezzo-piano (*mp*) dynamic marking. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.



Second system of musical notation, continuing the piano accompaniment from the first system. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, and Gmaj7. The piano accompaniment continues with the same eighth-note bass line and treble line with chords and melodic fragments.



Third system of musical notation, featuring a treble clef staff with a key signature of two sharps and a 4/4 time signature. The staff contains a whole note chord (F#) with a slur over it, followed by a whole note chord (F#) with a slur over it, and then a triplet of eighth notes (F#, C#, G#). Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and F#. The piano accompaniment continues with the same eighth-note bass line and treble line with chords and melodic fragments.

Ooh,

ooh,

Fourth system of musical notation, continuing the piano accompaniment from the third system. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and F#. The piano accompaniment continues with the same eighth-note bass line and treble line with chords and melodic fragments.

Gmaj7 A6 Gmaj7 F#

ooh. 1, 3.(%) I

F# Gmaj7 A6 Gmaj7 F#

jumped in the ri - ver and what did I see?
2, 4.(%) All my lov - ers were there with me,

F#m Eadd9 Gmaj7

Black eyed an - gels swam with me.
All my past and fu - tures. A
And we

F# Gmaj7 A6 Gmaj7 F# 4° To Coda ⊕

moon full of stars and as - tral cars,
went to hea - ven in a lit - tle row boat, and
there was

F#m Eadd9 Gmaj7

all the fi - gures I used to see.
nothing to fear, noth - ing to doubt.

F# Gmaj7 A6 Gmaj7 F#

Ooh, ooh,—

Gmaj7 A6 Gmaj7 F#

*D.%. al Coda
(with repeats)*

ooh.

♢ Coda F#m Eadd9 1, 2. Gmaj7 F#

noth - ing to fear, noth - ing to doubt.

3.



There was



Strings

mf



F#7(b9)

F#

G

A6

Gmaj7

F#

PULK/PULL REVOLVING DOORS

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

$\text{♩} = 97$

Drum Loop*

mf **Organ****

*gated
**loop

cont. sim.

freely
Elec. Piano

w/long delay

1. Spoken: There are barn doors
(Verse 3 see block lyric)

2. There are doors that open

by themselves.

and there are revolving doors.
There are sliding doors and there are secret doors.

3

1.

Doors in the rudders of big ships. And there are revolving doors. *Drum loop stops*

2. 3.

cont. sim.

Synth. glissando fx *12 bars ad lib. fx*

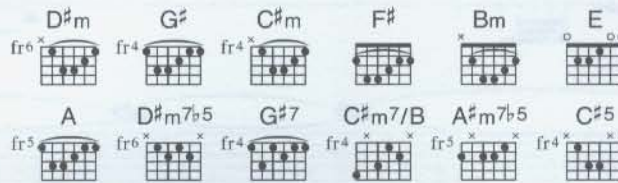
Synth. tape loop *3 bars Drum loop & fx* *fx* *Repeat to fade*

Verse 3:
There are doors that lock
And doors that don't

There are doors that let you in
And out
But never open
But there are trapdoors
That you can't come back from.

YOU AND WHOSE ARMY?

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood



♩ = 66

D#m G# C#m F# Bm E

1. Come on, — come on, — you think — you
2. Come on, — come on, — Ho - ly Ro - man Em -

Elec. Gtr. 1
mp

TAB

7	7	4	4	5	5	2	2	2	3	0	0
8	8	5	5	6	6	3	3	4	4	1	1
8	8	6	6	6	6	4	4	4	4	2	2
6	6	6	6	4	4	4	4	2	2	0	0

A C#m D#m G# C#m F#

drive me cra - zy. Well come on, — come on, —
- pire. Come on if you think, come on if you think

TAB

5	5	5	7	7	4	4	4	5	5	2	2
6	6	6	8	8	5	5	6	6	6	3	3
7	7	4	6	6	6	6	6	6	6	4	4
5	5		6	6	4	4	4	4	4	2	2

Bm E A C#m 1. **E A C#m**

you and — whose ar - my? You and — your — cro - nies.
you can — take us on.

TAB

3	3	0	0	5	5	5	5	1	1	5	5	5	5
4	4	1	1	6	6	6	6	2	2	6	6	6	6
4	4	2	2	7	7	6	6	2	2	7	7	6	6
2	2	2	2	7	7	4	4	0	0	7	7	4	4
		0	0	5	5					5	5		

2. E A C#m D#m7b5 G#7 D#m7b5 G#7

You can take us on.

TAB

1	1	5	5	5	5	5	7	7	4	4	7	7	4	4
2	2	6	6	6	6	6	6	6	5	5	6	6	5	5
2	2	7	7	7	7	7	7	7	4	4	7	7	4	4
0	0	5	5	5	5	4	6	6	4	4	6	6	4	4

C#m C#m7/B A#m7b5 D#m7b5 G#7 D#m7b5 G#7

You and whose ar - my?
You and your cro - nies.

TAB

5	5	5	5	5	5	7	7	4	4	7	7	4	4
6	6	6	6	6	6	6	6	5	5	6	6	5	5
4	4	6	6	6	6	7	7	4	4	7	7	4	4
4	4	7	7	7	7	4	4	6	6	6	6	4	4

C#m C#m7/B A#m7b5 C#5 C#5 E F# C#5

You for-get so ea - si - ly.

TAB

5	5	5	5	4	4	6	6	6	6	6	6	1	1	3	3	3	6	6	6
6	6	6	6	6	6	6	6	6	6	6	6	2	2	4	4	4	6	6	6
4	4	6	6	6	6	4	4	4	4	4	4	2	2	4	4	4	4	4	4
4	4	7	7	6	6	4	4	4	4	4	4	0	0	2	2	2	4	4	4

C#5 E F# C#5 E

We ride to - night, we ride to - night.

TAB

6	6	1	1	3	3	3	6	9	9	9	9	8	6	6	9	8	6	6
6	6	2	2	4	4	4	4	9	9	9	9	8	6	6	9	8	6	6
4	4	2	2	4	4	4	4	9	9	9	9	8	6	6	9	8	6	6
4	4	0	0	2	2	2	4	9	9	9	9	8	6	6	9	8	6	6

1. F# C#5 E F# C#5

Ghost hor - - - ses,

TAB

3	3	3	6	9 9 9	9 8 6 6	9 8 6 6	3	3	3	6	9 9 9
4	4	4	6	9 9 9	9 8 6 6	9 8 6 6	4	4	4	6	9 9 9
2	2	2	4				2	2	2	4	

E F# C#5

ghost hor - - - - ses.

TAB

9 8 6 6	9 8 6 6	2	3	4	6	9 9 9
9 8 6 6	9 8 6 6				6	9 9 9
					4	

2. C#5 E F# C#5 E

Ghost hor - - - ses, ghost hor - -

mp

TAB

9 8 6 6	9 8 6 6	2	3	4	6	6 6 1 1
9 8 6 6	9 8 6 6				6	6 6 2 2
					4	4 4 0 0

F# C#5 E rit. F# C#5

- ses, ghost hor - - - ses.

TAB

3	3	3	6	6	6	1	1	3	3	2	6
4	4	4	6	6	6	2	2	4	4		6
2	2	2	4	4	4	0	0	2	4		4

I MIGHT BE WRONG

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

①=E ④=D

② = B ⑤ = A

③ = G ⑥ = D

Intro:

free time

Synth. arr. for Gtr.

mf

let ring...

a tempo ♩ = 104

Elec. Gtr. 1

Verse:

1. I might — be wrong,
(2.) I do?

I might — be wrong,
What would I do?

I could have
if I

sworn I saw a light com-ing on. }
 did not have you?

The first system of music features a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "sworn I saw a light com-ing on. } did not have you?". Below the vocal line is a guitar TAB line with fret numbers 0, 3, 3, 3, 3, 8, 3, 3, 3, 3, 0, 3/5, 3, 3. The TAB line is bracketed and labeled "TAB".

(1° only)
 I used to

The second system of music features a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "I used to". Below the vocal line is a guitar TAB line with fret numbers 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0. The TAB line is bracketed and labeled "TAB".

omit 2°
 think, I used to think

The third system of music features a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "think, I used to think". Below the vocal line is a guitar TAB line with fret numbers 0, 3/5, 3, 3, 2, 2, 0, 0, 0, 0, 0, 0, 2, 0. The TAB line is bracketed and labeled "TAB".

there is no fu - ture left at all, I used to

The fourth system of music features a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "there is no fu - ture left at all, I used to". Below the vocal line is a guitar TAB line with fret numbers 0, 3/5, 3, 3, 0, 0, 0, 0, 8, 3, 3, 3, 8, 3, 3, 3/5. The TAB line is bracketed and labeled "TAB".

Pre-chorus:

[illegible]

be - gin
and let

a - gain.
me in.

TAB

0 0 0 0 | 0 0 0 0 | 0 0 0 0

0 3/5 3 3 | 0 3/5 3 3 | 0 3/5 3 3

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features three staves: a vocal line, a guitar line, and a bass line. The vocal line consists of a single note, G4, held for the entire duration. The guitar line is a melodic line in the treble clef, starting on G4 and moving through various intervals. The bass line is a rhythmic line in the bass clef, featuring a mix of eighth and sixteenth notes. The score is divided into three measures, each containing a different musical phrase.

Chorus:

Let's go down the wa - ter - fall.
Let's go down the wa - ter - fall.

Think a - bout the good times, nev - er look
Have our-selves a good time it's noth - ing at

TAB

3 10 0 9 0 0

5 3 12 12 10 10 3 3

1.

back, all, it's nev - er look back.
noth-ing at

TAB

3 0 3 0 3 3 3 0 0 0 0 0

5 3 5 3/5 5 3 5 3/5 0 3/5 3 3

2. What would

TAB

0 0 0 0 0 0 0 0 0 0

0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

2.

all, noth-ing at all.

TAB

2 2 2 2 2 2 2 2 0 0 0 0

3 2 3 3 3 2 3 3 0 3/5 3 3

First system of musical notation. It consists of three staves: a vocal line, a guitar line, and a guitar tablature line. The vocal line has a whole rest followed by two empty measures. The guitar line features a continuous eighth-note pattern. The tablature line shows fret numbers: 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

Second system of musical notation. The vocal line has four whole rests, followed by a quarter note G4 and an eighth note A4 beamed together. The guitar line continues with the eighth-note pattern. The tablature line shows fret numbers: 0, 3/5, 3, 0, 3, 0, 3/5, 3, 0, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

Third system of musical notation. The vocal line has a half note G4 with a slur over it, followed by a quarter note F#4, and then a half note G4 with a slur over it. The guitar line continues with the eighth-note pattern. The tablature line shows fret numbers: 0, 3/5, 3, 3, 5, 0, 3/5, 3, 0, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

Fourth system of musical notation. The vocal line has a first ending (1.) and a second ending (2.). The first ending consists of a quarter note G4, a quarter rest, and a quarter note A4. The second ending consists of a half note G4. The guitar line continues with the eighth-note pattern. The tablature line shows fret numbers: 0, 3/5, 3, 3, 2, 2, 0, 3/5, 3, 3, 2, 0, 3, 3/5, 3, 3, 0, 3/5, 3, 3.

Keep—

it ———
it ———

mov - ing. ———
mov - ing. ———

Keep—

First system of musical notation. It includes a treble clef staff with a key signature of one flat (B-flat), a guitar staff with a key signature of one flat, and a TAB staff. The TAB staff contains the following fret numbers: 0, 0, 3, 3, 2, 0, 0, 2, 2, 0, 0, 2, 2. The guitar staff contains the following notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, 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a tempo

Ah, ah,

ah.

TAB

1 3 5 3 1 3 3 0 2 2

0 5 7 3 5 3 1

(0) 3 0 3

3 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 3/5 3 3 0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

0 0 0 0 0 0 0 2 0

0 3/5 3 3 0 3/5 3 3 0

MORNING BELL / AMNESIAC

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

$\text{♩} = 62$
N.C.

Am C#m Am C#m/G#

1. The morn - ing bell, — the morn - ing bell. —
2. You can keep the furni - ture, a bump on the head. —

Piano
mf

Bass Synth. (tacet 1°, Synth. tacet 2°)

Am C#m/G# G D 1. G D

Light an - oth - er can - dle and re - lease — me, — re - lease me. —
Howl - ing down — the chim - ney, re - lease — me, — re -

2. G D Am C#m Am C#m/G#

- lease me, — yeah. —

Am C#m/G# G D G D

Re - lease — me, — re - lease me. —

Am C#m/G# Am C#m/G# Am C#m/G#

Where d'you park — the car? — Where d'you park — the car? — Clothes are all — ov - er the —

Synth.

Piano

Bass Synth.

Am C#m/G# Am C#m/G# Am C#m/G#

fur - ni - ture. — And I might as well, — I might as well —

Am C#m/G# Am C#m/G# G D

slee-py jack— the fire—drill round and round— and round— and round— and round— and round—

G D Em G#m Em G#m

Cut the kids— in half, cut the kids— in half,—

Synth.

Elec. Piano

Em G#m D A D A

cut the kids— in half,—

Am C#m Am C#m/G# Am C#m/G#

Re - lease —

G D G D G D G D

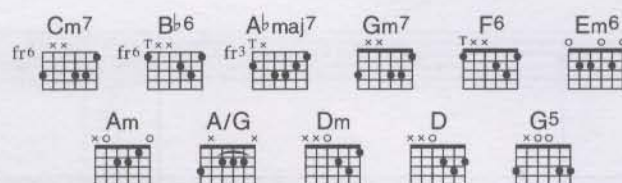
me, — re - lease me, — re - lease — me. —

G D G D G D G D

(1^o only) Re - lease me. —

KNIVES OUT

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood



$\text{♩} = 138$

Intro: Cm7

Acous. Gtr. 2

Elec. Gtr. 1

Bb6

Abmaj7

Cont. rhy. simile throughout

Fig. 1

mf

Gm7 F6

Em6

1. I

end Fig. 1

Verse: Cm7 Bb6 Abmaj7

(1.) want you to know,
 (2.) Look in to my eyes,

TAB: 8 8 8 8 8 7 7 8 8 7 5 5 4 4 5

Gm7

he's not
 I'm not

TAB: 5 5 5 5 4 5 5 5 5 5 3 3 3 3 3

F6 Em6

com - - - ing back.
 com - - - ing back.

TAB: 2 2 3 3 2 0 0 2 2 0 0 2 2 0 0 2 2

1. 2. Em6

So

TAB: 0 2 2 2 2 0 2 0 2 0 0 0 2 2 0 0 4 0 0 0 0

KNIVES OUT

Chorus:

Am

A/G

Dm

knives out, catch the mouse,

TAB

1 2 2 0 2 2 2 3 0 1 3 2 0

3

D

G⁵

don't look down,

TAB

2 3 2 0 2 3 0 2 3 3 0 3 3

3 3

Em⁶

shove it in your mouth.

TAB

3 0 0 1 0 0 3 0 4 0 4 0 4

0 4 0

2. If

TAB

2 0 2 2 0 0 4 0 4 0 4 2 0

0

Verse: $\frac{3}{8}$ Cm7

B $\flat$ 6

A $\flat$ maj7

(2.) you'd been a dog,
Look in - - - to my eyes,
(Verse 3 see block lyric)

w/ Fig. 2 (Elec. Gtr. 1) (2°)
w/ Fig. 1 (Elec. Gtr. 3) (3° & 4°)
w/ Fig. 3 (Elec. Gtr. 4) (3° & 4°)

TAB

8 8 8 6 8 8 8 7 8 7 6 8 7 8 4 5 3 4 5 4

Gm7

they would have drowned
it's the on - ly way you'll know I'm

TAB

5 3 4 5 4 5 4 3 4 5 5 0 3 3 3 6 3 3 3

F6

Em6

you tell - ing at birth.
the truth.

TAB

2 3 2 1 3 2 2 0 2 2 0 0 3 2 0 2 2

Fig. 2

Cm7

B $\flat$ 6

Elec. Gtr. 1

TAB

8 11 8 11 8 7 8 7 6 8 7 8

1. | 2. Em6

So

TAB

Chorus: Am A/G Dm

knives out, { cook catch him up, the mouse.

Elec. Gtrs. 1 & 3 (3rd) w/ Fig. 4 (Elec. Gtr. 4) (3rd)

TAB

D G5

squash his head,

TAB

Fig. 4

Am A/G Dm D

Elec. Gtr. 4

TAB

To Coda ⊕
Em6

put him in the pot.

The first system of music features a vocal melody line with lyrics "put him in the pot." The guitar accompaniment consists of a series of chords and single notes. Below the guitar staff is a guitar tablature line with the following fret numbers: 3, 0, 3, 0, 3, 0, 3, 0, 0, 0, 3, 0, 3, 0, 1, 0, 0, 0, 4, 0, 4, 2, 0.

The second system of music continues the vocal melody and guitar accompaniment. The guitar tablature line for this system contains the following fret numbers: 4, 0, 2, 0, 0, 4, 0, 4, 2, 0, 4, 2, 0, 0, 0.

Instr: Cm7 B $\flat$ 6 Amaj7

The third system of music shows the instrumental part with chords Cm7, B $\flat$ 6, and Amaj7. The guitar accompaniment and tablature line are present, with the tablature line showing fret numbers: 6, 6, 5, 5, 5, 3, 3, 3, 1, 1, 1, 0, 0, 0, 1.

Elec. Gtr. 4
Fig. 3

The fourth system of music features the electric guitar part with a figure labeled "Fig. 3". The guitar accompaniment and tablature line are present, with the tablature line showing fret numbers: 6, 6, 5, 5, 5, 3, 3, 3, 1, 1, 1, 0, 0, 0, 1.

Gm7 F6 Em6

The fifth system of music shows the instrumental part with chords Gm7, F6, and Em6. The guitar accompaniment and tablature line are present, with the tablature line showing fret numbers: 6, 6, 5, 5, 5, 3, 3, 3, 2, 9, 9, 9, 9.

1. 2. Em6 D.%, al Coda

3. I

end Fig. 3

TAB

3 3 2 9 9 9 10 3 3 2 9 9 9 10

⊕ Coda Em6 Acous. Gtr. 2

Elec. Gtr. 1

w/ Fig. 5 (Elec. Gtr. 3)

TAB

2 0 3 2 0 0 2 0 2 0 0 2 0 3 2 0 0 0

Fig. 5 Em6

Elec. Gtr. 3

TAB

0 2 0 4 2 0 2 4 2 0 2 4 0 2

Verse 3:

I want you to know
 He's not coming back
 He's bloated and frozen
 Still there's no point in letting it go to waste.

DOLLARS AND CENTS

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

B **Bm** **Bmaj7**

$\text{♩} = 71$

Gtr. **B**

String Synth.

Bass

Bm

Cont. rhy. simile

There are bet -

B **Bm**

- - ter things— to talk a - bout,

B

be con - struc - tive.

Bm

Gtr. ◇

Bear wit - ness,

N.C.

we can use, — be con-struct-

B

Cont. rhy. simile

- - tive with your blues.

Bm

Bmaj7

Bm

Ev-en when it's on - - - - - ly warn - - - ings,—

Bmaj7

ev-en when you're talk - - - - - ing war—

Bm

games.—

Bm B Bm

TAB

B

Why don't you qui-

TAB

Bm

et down? Why don't you qui-

TAB

1. B

et down? Why don't you qui-

mf 1/2

TAB

Bm

Cont. rhy. simile

It's all ov - er ba - by's cry - ing, it's all ov - er ba - by. I can see out-
 All ov - er the pla - net's dead, all ov - er the pla - net, so let me out-

8va

8

B

of here.____
 of here.____

All ov - er the world.____

(8va)

8

Bm

8

B

We are the dol-lars and cents— and the pounds and pence— and the mark and yen, and yeah we're gon-na
 We are the dol-lars and cents— and the pounds and pence— and the pounds and pence, and yeah we're gon-na

8

HUNTING BEARS

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

Free Time approx. ♩ = 80

Elec. Gtr. 1

w/ slight dist. & slap back delay

TAB

TAB

TAB

TAB

TAB

LIKE SPINNING PLATES

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

Free Time approx. ♩ = 70

ad lib. sfx 14" N.C. *25" backwards tape loop**

Synth.

p *mf*

*Continues throughout

Elec. Piano

G#

N.C.

Synth. choir

freely

While — you make — pret - ty speech - - - es, I'm

be - ing cut to shreds. You feed me to the li -

ons, a de - li - cate ba - lance.

When this just feels like — spin - ning — plates.

A C#m G#

I'm liv - ing in cloud cuck - oo — land.

A C#m G#

And this just feels — like — spin - ning — plates. —

A C#m G#

My bo - dy's float - ing down a mud - dy ri - ver.

A C#m G#

Repeat to fade

sfx

LIFE IN A GLASSHOUSE

Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

4/4

ad lib. fx 18"

freely

Am(maj7) Am7 Am(maj7)

1. Once—

a - gain, — I'm in — trou - ble — with my — on —
a - gain, — packed like — fro - zen — food and — bat —

(Verse 3 see block lyric)

Am7 Cm

3

- - ly friend, — she is pa - per - ing the win - - dow panes,
- - te - ry hens, — think of all the starv - ing mil - - li - ons,

To Coda ⊕

she is put - ting on a smile, ———
 don't talk po-litics and don't throw stones, ———
 liv - ing in a glass house. ———
 your roy - al high-ness - es. ———

Gm 3

3

F#dim

1. ——— 2. ———

2. Once ——— Well of course I'd like ——— to

F#dim Am E E7

sit a - round ——— and chat, ——— well of course I'd like ——— to stay ———

F Am B6 Am E E7

— and chew — the fat, ——— well of course I'd like ——— to

F Am Am E E7

3

F Am Am(maj7) *D.%, al Coda*

sit a - round — and chat, — and some - one's list - 'ning in.

⊕ *Coda* F#dim Am E E7 F Am

Well of course I'd like — to sit a - round — and chat, —

E F Am

well of course I'd like — to stay — and chew — the fat, —

E E7 F C C/B

but of course I'd like — to sit a-round and chat, o - on - ly, on - ly, on - ly, —

Play 3 times ad lib.



on - ly, on - ly, on - ly

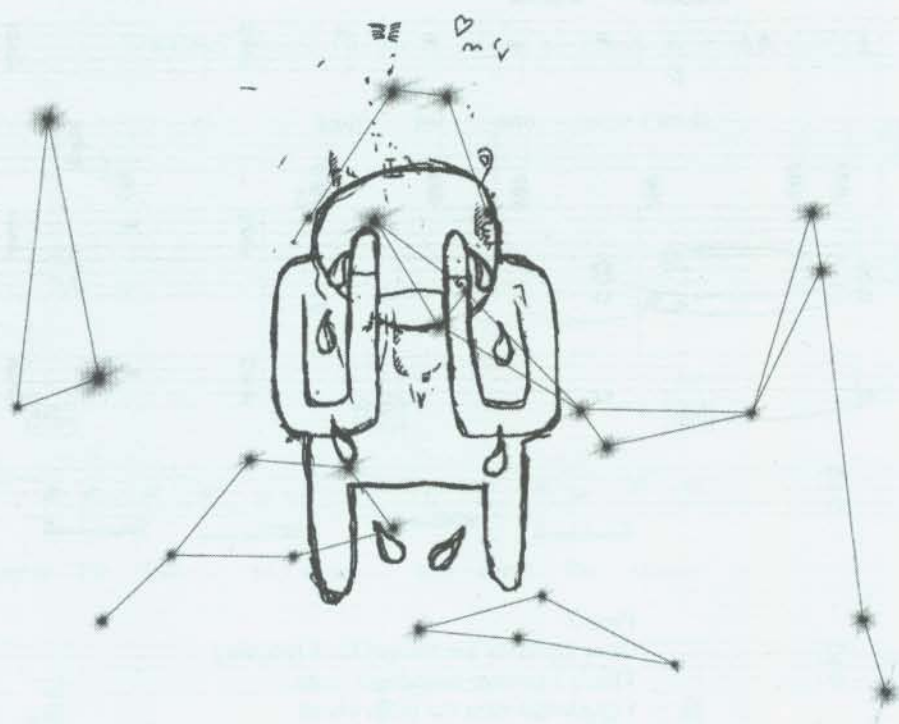


there's some - one list - 'ning in.

Verse 3:

Once again we are hungry for a lynching
That's a strange mistake to make
You should turn the other cheek
Living in a glass house.

Well of course *etc.*



The image shows the front cover of an old book. The cover is a deep reddish-brown color with a fine, woven texture, possibly cloth or buckram. It shows signs of age and wear, with some discoloration and a slightly frayed edge at the top. The spine of the book is visible on the left side, showing the same material and some wear. The overall appearance is that of a well-used, antique volume.